The University of Alberta Department of Music presents:

University Symphony Orchestra

Tanya Prochazka, conductor

Monday, January 25, 2010 at 8:00 pm
Francis Winspear Centre for Music

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CENTRE

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

From *Prince Igor*, Polovtsian Dances 8 and 17 (1890) — Alexander Borodin (1833-1887)

VIII. Dance of the Polovtsian Maidens
XVII. Polovtsian Dances

Angela Schroeder, guest conductor

Double Concerto for Viola, Cello and Orchestra (2003-2004, rev. 2008) — Malcolm Forsyth (b.1936)

I. Con brio
II. Adagio cantabile
III. Leggero e giocoso

Soloists: Aaron Au, viola, and Tanya Prochazka, cello
Malcolm Forsyth, guest conductor

Intermission

Scheherazade, Op. 35 (1888) — Nikolai Rimsky-Korsakov (1844-1908)

I. The Sea and Sinbad's Ship (Largo e maestoso - Allegro non troppo)
II. The Kalendar Prince (Lento - Andantino - Allegro molto - Con moto)
III. The Young Prince and The Young Princess (Andantino quasi Allegretto - Pochissimo piu mosso - Come prima - Pochissimo piu animato)
IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman (Allegro molto - Vivo - Allegro non troppo maestoso)

Tanya Prochazka, conductor

Program Notes

Borodin was born St. Petersburg and died there in 1887. He began composing his opera Prince Igor in 1869 and continued to work on it until his death in 1887. The Polovtsian Dances from the opera's second act were written in the summer of 1875 and first performed on March 11, 1879 in St Petersburg; the first performance of the entire opera, in a version completed by Nicolai Rimsky-Korsakov and Alexander Glazunov after Borodin's death, took place on November 4, 1890.

The illegitimate son of a Russian nobleman, Alexander Borodin studied music from an early age, but his formal academic training was in the sciences. He earned a doctorate in chemistry and became a medical doctor, although he never practiced, focusing on a career as a research chemist. Borodin did important work in his chosen field and counted among his colleagues Dmitri Mendeleev, who formulated the periodic table.

Throughout his life Borodin composed in his spare time, often setting aside works unfinished at the end of a vacation period. In 1869 Borodin began work on an opera that would occupy him intermittently for the remaining 18 years of his life. Based on a narrative called *The Saga of Igor's Army* by his friend Vasily Stassov, the opera told the story Prince Igor, whose city, Puitvil, was overrun in the year 1185 by the Polovtsi, a Mongol-like nomadic tribe led by Khan Kontchak.

By the end of Act I Prince Igor has been captured by the Polovtsi and much of the opera's second act is given over to a ballet sequence in which the male and female slaves of the Polovtsi dance to entertain Igor and the Khan. The "Polovtsian Dances" were first performed separately, at the behest of Borodin's fellow composer, Nicolai Rimsky-Korsakov, who prodded Borodin along by orchestrating the "Dance of the Polovtsian Maidens" and assisting with the orchestration of the "Polovtsian Dances."

The dances achieved their first great success independent of the opera when Sergei Diaghilev choreographed them for his Paris troupe in 1909. The soaring melody of the first dance achieved even greater fame and popularity when it was used (along with a number of other tunes from other Borodin works) for the Broadway musical *Kismet* for the song "Strangers in Paradise."

Malcolm Forsyth, Double Concerto for Viola, Cello and Orchestra

The concerto grosso model of the baroque period was an Italian creation in which several principal members of a large ensemble, generally consisting entirely of strings, were given extended solo passages of some virtuosity to intersperse passages where the full group stated the thematic material-- thus Bach's *Brandenburg Concerti*, Handel's *Concerti Grossi,* Vivaldi's multifarious concerti for every imaginable mixture of the instruments in use in his day, amongst many others. Later , in the classical period, we find several examples of this form in the guise of a double concerto, something more extended and virtuosic, for just two soloists, where these players are quite separate from the large ensemble, but it was not such a favoured idea as its earlier example. The *Concerto for Two Pianos* of Mozart and Brahms's *Double Concerto* for violin and cello stand out in a field which comprises a fair number of pairings of this and that, but never has there been a major double concerto for viola and cello.

This particular work, Forsyth's fourth for multi-soloists and orchestra, is his contribution to an ongoing project of the Canadian violist, Rivka Golani, to commission and premiere new works pairing viola with many different instruments in this way.

The first movement, *Con brio*, commences with stabbing string chords and woodwind splashes presaging an energetic melody for viola, built on the octatonic scale . The cello interjects with vigorously thrusting figures. Roles are reversed and a development of these ideas ensues. A contrasting melody of an expressive and singing character is introduced by both soloists.

The second movement, *Adagio cantabile*, presents a mellow and very consonant texture of melody with soft washes of strings and harp. The two soloists join in a sombre four-part chorale where both players double-stop.

The finale, *Leggero e giocoso*, is a playful dance in six-eight meter which gives rein to some slightly jocular effects in its first theme. The second theme is exuberant and sombre, by turns. A stabbing rhythm of repeated sixteenth-notes is ushered in by the horns and trumpets, muted at first, and it is this theme which carries the day in bursts of orchestral colour alternating with the soloists' version of it and the end.

This work was commissioned by The Canada Council and The Alberta Foundation for the Arts for violist Rivka Golani and cellist Tanya Prochazka

Nikolai Rimsky-Korsakov was the most accomplished of a group of musicians that championed the music of Russia over the Germanic compositions that had previously been the fashion, following in the footsteps of musical nationalist Mikhail Glinka. Dubbed by Russian critic Vladimir Stasov "the mighty handful" (*moguchaya kuchka*), the group included Alexander Borodin, Cesar Cui, Modest Mussorgsky, and Mily Balakirev, their self-appointed leader. It was Balakirev who encouraged young naval officer Rimsky-Korsakov, in 1861, to pursue a career as a composer, though the latter had no formal training. The young man responded by teaching himself orchestration and completing a first symphony (No. 1, 1865), a symphonic poem (*Sadko*, 1867), and an opera (*The Maid of Pskov*, 1872) while still serving in the Navy.

He taught himself orchestration so well, in fact, that he later wrote a book, *The Principles of Orchestration*, that is still in use today. This was typical of the man, who possessed an undeniable native talent. In 1871 he became a professor of composition at the St. Petersburg Conservatory of music — and then commenced studying the subject himself. His students over the years included Glazunov, Prokofiev, and Stravinsky. Tchaikovsky, also influenced by Balakirev's circle wrote to Rimsky-Korsakov: "I am a mere artisan in music, but you will be an artist in the fullest sense of the word."

Though the subject of *Scheherazade* is based on Arabian tales, the work is still firmly Russian in its sensibilities and its flavor of "oriental" sound. Rimsky-Korsakov himself wrote that the piece was not meant to be an exact depiction of Scheherazade's stories, and titles of the movements are meant to "direct but slightly the hearer's fancy on the path my own fancy traveled." The piece exhibits his skill in varying orchestral color, using a standard Brahmsian orchestra that has been augmented by piccolo, harp, and extra percussion (snare and bass drum, tambourine, cymbals, and tam tam).

The tales of the Arabian Nights themselves were passed down through the centuries by word of mouth; the oldest tales date to the 10th century. They were brought to Europe in 1704 by Anotine Galland, who published several collections of the stories. These included the now well-known sagas of Sinbad the Sailor, Ali Baba and the 40 Thieves, and Aladdin and his magic lamp.

The story of Scheherazade provides the narrative thread between the tales, and runs as follows: Scheherazade was the daughter of the grand vizier to Sultan Shahriyar. The sultan's first wife had betrayed him, and in anger and grief he not only executed her but vowed to marry a woman each night and kill her the next morning. The sultan's cruel order was obeyed for three years, until Scheherazade conceived a plan to stop him and convinced her father to offer her as the sultan's next wife.

The clever girl talked the sultan into letting her sister spend the night with them in the bridal chamber, and in the morning, as planned, Scheherazade's sister begged her to tell a story. Scheherazade began one of the exciting tales but stopped before the story ended, causing the sultan, who had listened as well, to put off killing her until she could finish her story the next evening. Scheherazade, of course, never finished her tales, but kept her husband enthralled with story after story for 1,001 nights. By that time the pair had produced three sons and the sultan, convinced of his wife's fidelity and wisdom, revoked his death sentence.

The first movement, **The Sea and Sinbad's Ship**, opens with two opposing themes: a stern and solemn tune dominated by the brass, and a sinuous violin melody introduced by a woodwind choir. The former is the stern sultan; the latter is Scheherazade, weaving her tales. Rimsky-Korsakov described the two themes, which wind throughout all movements of the work, as "purely musical material … Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures." In this movement, the themes ebb and flow over a third rocking melody like the ocean's waves.

The Story of the Kalendar Prince — a royal prince who disguised himself as a member of a tribe of wandering dervishes called Kalendars — features an "oriental" melody played in turn by both the full orchestra and different solo instruments, including bassoon, oboe, flute, and horn. The theme is offset by a brisk martial tune introduced by the brass, which in turn is interrupted by a clarinet solo that whirls like the dervishes of the title.

The lyric sweep of **The Young Prince and the Young Princess** is colored by a rising and falling counterpoint from woodwinds, harp, or upper strings against lower. Romantic melodies weave in and out, and the movement ends with a series of rapid, quiet figures that seem to dance into the distance.

Angela Schroeder, guest conductor

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

University Symphony Orchestra

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra (USO), conducted by Professor Tanya Prochazka, represents the whole University. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives three concerts in the University's Convocation Hall each year, and every alternate year performs an opera with the Music Department's Opera Workshop and a concert in the Winspear Centre for Music. It also performs regularly for the Cantando Festival.The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada. The USO is planning to tour Western Canada and China in May 2011.

The University Symphony Orchestra, 2009-2010
Tanya Prochazka, conductor

Violin
Amanda Alstad
Gabor Bartok
Kim Bertsch
Becky Best-Bertwistle
Deborah Chang**
Misun Choi
Wai Eng*
Simon Fung
Cynthia Johnston
Marie Krejcar**
Anthony Lui
Krystal Mah
Justin McKibbin
Patrick McKibbin
Emilie-Anne Neeland**
Andrea Ortlieb
Agnes Pakozdi
Krista Quapp
Grant Sigurdson
Lauren Tyrrell
Arlan Vriens

Viola
Alexandra Campbell
Connie Dykstra
Kenneth Heise*
Julia Hui
Amy Kao*
Darrell Soetaert

Cello
Kathleen de Caen*
Julia Dolman*
John Fedor
Erin McKay
Julian Savaryn*
Rebecca Li
Lisa Lin
Brian Neeland
Remko van den Hurk

Bass
Blake Chartrand
Ben Eldon
Monica Jenkins
Marina Mohd Zaini
Robyn Reekie*

Flute
Adam Ferland
MaryGrace Johnstone
Jessica McMillan*
Lara Milner

Oboe
Christa Eriksson*
Matt Jaffray*

English horn
Matt Jaffray*

Clarinet
Carly Loewen
Christopher Mann*
Kim Shire

Bassoon
Matt Nickel*
Emily Tam

Horn
Nealee Humphreys*
Ross McLean
Daniel Yarman
Stephanie Wichuk

Trumpet
Mary Charbonneau
Sara Mills*
Matthew Parsons*

Trombone
Brett Feland
Craig Goueffic*

Bass Trombone
David Galloway*

Tuba
Ray Basaraba

Percussion
Tina Chia
Reg Kachanoski
Allyson MacIvor
Jonathan Taylor*

Harp
Victoria Burgess*
Sherelle Carey

**denotes concertmaster
*denotes section leader

DEPARTMENT OF MUSIC UPCOMING EVENTS

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JANUARY

Friday, January 29
6:00 pm - Cocktail
6:30 pm - Dinner
Annual Music Formal Dinner and Dance
Wildrose Room, Lister Conference Center
Admission: $40/person
music.students@ualberta.ca

FEBRUARY

Monday, February 1 at 12:00 pm
Monday Noon Music
Featuring Department of Music students, showcasing the variety of musical talents
Free Admission

Monday, February 1 at 2:00 pm
Masterclass/Workshop
Visiting Artists
Kimberly Barber, mezzo-soprano
General admission: $10 at the door

Monday, February 1 at 8:00 pm
Visiting Artists Recital
Kimberly Barber, mezzo-soprano
Gordon Gerrard, piano
Works by C Schumann, R Schumann, Bolcom and Larsen
$20/adult, $10/student

Tuesday, February 2 at 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Roger Admiral, piano
Kreisler/Heifetz Birthday Bash
$20/adult, $15/senior, $10/student

Wednesday, February 3 at 8:00 pm
Graduate Conducting Recital
Susan Farrell
Works by Janequin, Labadie, Rossini, Debussy, Arvo Pärt, Franz Biebl, JS Bach
Free admission

Friday, February 5 at 8:00 pm
Music at Convocation Hall
at the Winspear Centre for Music
Duo Majoya
Marnie Giesbrecht, organ
Joachim Segger, piano
with Alvin Lowrey, trumpet
Brian Jones, percussion
Works by Mussorgky, Elgar, Bashaw
$20/adult, $15/senior, $10/student (plus service charge), Winspear Box Office

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Works by Butterfield, Smith, Bashaw
Studio 27, Fine Arts Building
Free admission

Monday, February 8 at 12:00 pm
Monday Noon Music
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
CD Release Event
Dan Sabo, guest conductor
Works by C Pann, F Schmitt, M Colgrass
$15/adult; $10/student/senior

Music Events Survey

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1 The event you are attending occurs on what date and time?

Date:		Time	

2 Who is the main performer / ensemble?

3 Where did you hear about this event?

Facebook		Twitter		Music website		Music poster
Radio		Newspaper		Word of mouth		Other

4 What could we do to attract you to more events in the Department of Music?

5 Relative to other events you might attend, how do you feel about the price of this concert?

Too expensive		About right		I'd pay more	

6 What did you like best about this event?

7 What did you like least about this event?

8 Other comments?

9 Please rate these topics with an X :

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
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Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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